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## ABSTRACT

This guide presents biographies of the following women: Sojourner Truth, Harriet Tubman, Queen Liliuokalani, Amelia Earhart, Maria Tallchief, and Sonia Manzano. The use of biographies as history provides historical information and role models in a form comprehensible to young students. The personal history booklet that concludes this document serves as a guide to help students understand that they, too, will have a role in history. It basically demonstrates to students that people like themselves can make history. (JAG)

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# Myself and Women Heroes in My World



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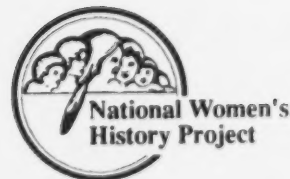
National Women's History Project

# Myself and Women Heroes in My World

Sojourner Truth  
Harriet Tubman  
Queen Liliuokalani  
Amelia Earhart  
Maria Tallchief  
Sonia Manzano

National Women's History Project  
7738 Bell Road  
Windsor, CA 95492  
707-838-6000

Printed on recycled paper



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## Preface

The National Women's History Project received funding to produce this unit from the Women's Educational Equity Act Program of the U.S. Department of Education and from the Constance Morgan Memorial Fund. The National Women's History Project (NWHP) promotes the study of multicultural women's history because we believe the historic contributions of women from all walks of life provide excellent role models for both girls and boys today, and because a greater understanding of the contributions of all women to U.S. history is an important step on the road to gender equity.

We are particularly indebted to Harriette Greene who worked on this curriculum unit while on sabbatical leave from the Novato (CA) Unified School District. Harriette's many years of teaching and her creativity are reflected in the range of activities found in the unit. Upon her advice, flannel-board figures were included for each biography. Harriette assisted in the selection of the women featured, and did the original research for the biographies.

A special thank you is owed to Mary Dyer who served as consultant for the final review of the unit and provided many helpful suggestions for activities. Mary also developed the recall questions for each biography to encourage listening skills at an early age.

The biographies were reviewed by race and equity specialists: Dr. Beryle Banfield, Kathleen Smith, Cora Watkins and Dr. Leslie Wolfe. We appreciate their thoughtful suggestions.

Many thanks to the educators and historians who served as readers at various stages in the unit's development: Carol Burgoa, Louise Cooley, Elaine Covell, Claudia McKnight, Marcia Pratt, Lori Rodrigues, Kathleen Smith, Barbara Tomin and Kathie White. Ardella Tibby and Lisl Smith of the NWHP staff served ably and amicably as critics and proofreaders.

Field tests were conducted by four classroom teachers: Kathy Doran, Kathleen Higgins, Margaret Mow and Gracye L. Stuckey.

The delightful flannel-board figures were drawn by Marybeth Crawford, who is also responsible for the overall design of the unit.

The typesetting was done by Denise Dawe. Bonnie Eisenberg designed the layout.

We welcome your comments, criticisms or suggestions about this multicultural unit.

National Women's History Project

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## Introduction

The study of women's history offers teachers an opportunity to begin exploring with their students the too-often ignored, multicultural stories of women's contributions to U.S. society. An expanded view of history, one which lauds our women heroes as well as our men, provides female students with the opportunity to find themselves in the continuum of history. It encourages them to envision what they might become by learning of what other women have been. Simultaneously, male students gain an appreciation for the real lives and work of women, past and present.

While women have long constituted over 50% of America's population, the standard social studies texts fail to reflect this reality. These texts continue to view women from an incomplete perspective, as passive non-participants in the nation's events.

This unit, based on the biographies of women from the past and present, was developed to facilitate the process of integrating women's history into the classroom curriculum. The use of biography as history provides historical information and role models in a form comprehensible to young students. The Personal History Booklet which concludes this unit serves as a step on the way to students' understanding that they, too, will have a role in history. In essence, it is people just like themselves who make our shared history.

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## Teacher's Instructions

This women's history unit contains six lesson sets based on biographies of women who represent the many and varied ways in which women have been and continue to be heroes. The women – Amelia Earhart, Queen Liliuokalani, Sonia Manzano, Maria Tallchief and Sojourner Truth – each represent one of the five major ethnic groups in the U. S., and Harriet Tubman represents women with disabilities.

Studies have shown that young children often have negative images of the roles open to girls and women in our society. When students are asked what their lives would be like if they had been born the opposite sex, their responses were revealing and sadly familiar. Both boys and girls responded that boys have more varied and interesting opportunities in all areas of society. Since many of children's life dreams are based on the experiences of their heroes, increasing children's awareness of women's historic roles is critical to expanding their options as adults. This unit offers an expansion of the concept of "hero," giving both boys and girls a wider range of possibilities for their own lives.

## Sequence of Activities

### Introductory Lesson

**DISCUSSION** Begin the unit with a discussion about heroes. Speaking in general terms, talk about how there are different kinds of heroes active in many different arenas. Share stories about your own personal heroes. Have students tell you who their heroes are. Ask them to tell why the people they name are heroes. How can the students imagine being heroes in their own lives?

**ACTIVITY** Using a wide roll of paper, trace an outline of each student. Have each student color in her/his own silhouette as though she/he was a hero of the future. The goal is to encourage students to see the possibility of themselves as heroes in their own lives. Do their images involve uniforms, tools or other obvious symbols or objects? If so, these should be included in their overall designs. These "hero" figures can decorate the classroom walls throughout the presentation of the unit.

### Flannel Board Figures

Nameplates, pictures of each woman as a child and as an adult, and other images which help illustrate the story, accompany the biography. These are to be copied, colored and cut out. A small piece of pellon, sandpaper, or flannel attached to the back of each figure will keep them on the flannel board.

### Biography

Read the biography to yourself first. Do you have any supplemental material that would add to your class's enjoyment of any of the stories (e.g. films, videos, photos, songs or records)? Books for various age groups are now available on many of these women. Read the biography to the class, using the flannel-board figures as indicated.

### Biography Activities

**RECALL QUESTIONS** Ask these at the end of each biography to help students recall specific details from the story.

**DISCUSSION QUESTIONS** These will encourage children to express their own ideas about the story they have just heard.

**ACTIVITIES** These vary with each biography, enhancing the stories.

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## Culminating Lesson

**DISCUSSION** Ask each student which hero from the unit was his/her favorite. What did she/he particularly like about this person? What did she do? Ask students to tell how they could become heroes in their own lives.

**ACTIVITY** Constructing a Personal History Booklet will reinforce the connections between the students' own lives and the lives of the women they have just studied.

1. Copymasters for the Personal History Booklet are included in the unit. These are to be copied on both sides of one page for each student's use.
2. Each student's favorite hero will be featured on the cover of her/his booklet. Have each student choose the appropriate image from the miniatures page (p. 63), color, cut it out and paste it on the booklet cover.
3. On page two of the Personal History Booklet, the student is to draw a picture of her/his favorite hero from the unit. The picture should show the woman engaged in the activity for which she is best known.
4. Page three provides frames for two pictures. In the top frame, the student is to draw a picture of herself or himself as a baby. In the bottom frame, the student is to draw herself or himself as she or he is today.
5. The back cover is a look to the future, where the student draws a picture of herself or himself as a hero in action!

## Notes

1. If you read the Harriet Tubman biography to your class before reading the Sojourner Truth biography, you will need to provide some background information about slavery.
2. Queen Liliuokalani was of Polynesian descent. The Hawaiian people are descendents of many diverse cultures, including Polynesian, Asian and European.
3. This curriculum unit has been translated into Spanish and is available under the title, *Las Heroínas En El Mundo Mío y Yo*, from the National Women's History Project.

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# SOJOURNER TRUTH

(c. 1797-1883)

by Molly Murphy MacGregor

Do you feel afraid when people yell at you? Do you get angry when people are mean to you? This story is about an African-American woman who was enslaved. People were often very mean to her. Because she was a slave no one could help her, not even her parents. She could be bought or sold, just like a farm animal. This story is about how she became a free person. More importantly, it is about what she did as a free person.

1 The woman's name was Isabella Baumfree. Everybody called her Belle. When she was a little girl, she had to take care of the cows and sheep and carry in the heavy firewood. The winters in New York, where she lived, were very cold. Belle had nothing to wear but a thin, shabby dress and a pair of worn-out shoes. Her owner beat her fiercely if she didn't work hard enough or fast enough. Wouldn't that be awful?

To make Belle feel better, her mother sang African songs to her. These songs were about the place they had come from and a time when Belle's family had not been enslaved. When Belle was sad or lonely, she sang these songs to herself. The songs made her feel stronger. They made her feel almost like her mother was there to help her.

One day, the slave owner died. Belle's family had no rights. They could all be sold to different people. Everyone was afraid because they did not know what might happen to them. Then the news came. Belle's mother and father were to be given their freedom, but Belle was to be sold. She was only nine years old!

2 Belle was so afraid. She was afraid she would never get to see her mother and father again. She was sold from the auction block for \$100 and a flock of sheep. There wasn't anything her parents could

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do to protect her. They were powerless and very sad.

When Belle was grown, she married and had children of her own. Two of her little girls were sold away from her as slaves. Belle knew just how terrible her own parents had felt when she was sold. With the help of some white friends, Belle was able to keep two of her children with her.

When Belle was 30 years old, the state of New York passed a new law. The law freed all adult slaves and set a limit on the number of years children could be held in slavery. Belle was a free woman at last! She still had to earn a living, but nobody else owned her.

As Belle grew older, she knew that being free was not enough. She remembered how powerless her mother and father had felt. She remembered not being able to protect her own children. She decided that because she was free she could now do the work she wanted to do. She would help free other Black people who were still enslaved. She would encourage people to take action and not be afraid to speak out for fairness. She would encourage people to feel powerful, not helpless.

3      For her new life she chose a new name, Sojourner Truth. She picked "Sojourner" because it meant traveler, and "Truth" because she wanted always to tell the truth. Now she was going to travel and tell the truth about slavery and about laws that were unfair.

4      Many white people did not know how awful it was to be a slave. Sojourner Truth traveled all over the East telling her story of great sadness and suffering. She stood six feet tall and spoke with a booming voice. She was an excellent speaker. People traveled many miles to hear what she had to say. They told her she should publish a book about her life. Sojourner decided to do just that. She was sure that once white people knew how terrible it was to be a slave, they would change the laws.

By the middle of the 19th century things had begun to change, but some people still wanted to own slaves. The Southern states went to war against the North rather than change the laws that

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allowed slavery. When the war was over, new laws were passed that said nobody in our country could be enslaved. At last, Black people in every single state were free! Freedom was very important, but African Americans soon found that they were still not treated fairly. Jobs were not easy to get. Black people were paid little money for the work they did. They wanted to be treated like other free people.

Sojourner continued to speak out and to encourage people to work to make all of the laws more fair. She did this with her actions as well as with her words. Once, when she was riding a streetcar going across town, the conductor told her to get off the streetcar. "I don't allow Black people to ride when I'm the conductor!" he said. Sojourner refused to get off. "I have a right to ride this streetcar. It is the law and I am not getting off," she said. The conductor was so angry that he shoved and pushed Sojourner. Her shoulder was hurt badly and she had to go to the hospital. After a doctor had taken care of her, Sojourner Truth told the police what had happened. The conductor who had broken the law lost his job. Sojourner wanted the streetcar conductor and everybody else to know that Black people had the right to ride on streetcars, just like other free people in this country.

Sojourner Truth spent many, many years of her life working to make the United States a fairer place for all people to live. She helped people no matter what color their skin was or whether they were women or men. Many people today are still working for fairness. I think they would like to know this story about Sojourner Truth; don't you?

# SOJOURNER TRUTH

Sojourner Truth (c. 1797-1883), a former slave, courageously worked against slavery. She traveled throughout the country, speaking for equal protection under the law for all people.

## BIOGRAPHY

Prepare the nameplates and flannel-board figures for use on the flannel board or other display board. Before beginning the story, place the nameplate "Belle" on the flannel board. While reading the biography to the children, place the appropriate figures on the board at the underlined points in the story, matching the number in the left margin with the number on the figure.

## Recall Questions:

1. What happened when Belle's owner died?
2. How did Belle become a free woman?
3. What new name did Belle choose for herself? Why or why not?

## Discussion Questions:

1. How did white people learn what it was like to be a slave?
2. Do you think it was hard for Sojourner Truth to change her life, traveling to tell people about slavery and unfair laws? Why?

## ACTIVITIES

1. Ask a few students to retell the story in their own words. As each student tells the story, place the appropriate figures on the flannel board.
2. Reproduce the figure of Sojourner Truth as an adult, for each child to color. Write vocabulary words on strips of colored paper. Discuss the meaning of the words: "SLAVE," "OWNER," "AUCTION BLOCK," "FREEDOM," and "SPEAKER." On a bulletin board, intersperse the words with the children's colored pictures. For a more diverse mural, you can have the children color copies of other flannel-board figures as well.
3. Have students color a copy of the flannel-board figure of Sojourner Truth when she was an older woman. Provide each student with a popsicle stick to paste to the back of the picture, to make a puppet. Using these newly constructed puppets, have the students pretend they are Sojourner Truth. Have them give a very brief speech about the things Sojourner Truth felt were important for people to know.

Sojourner

Truth

ST 3

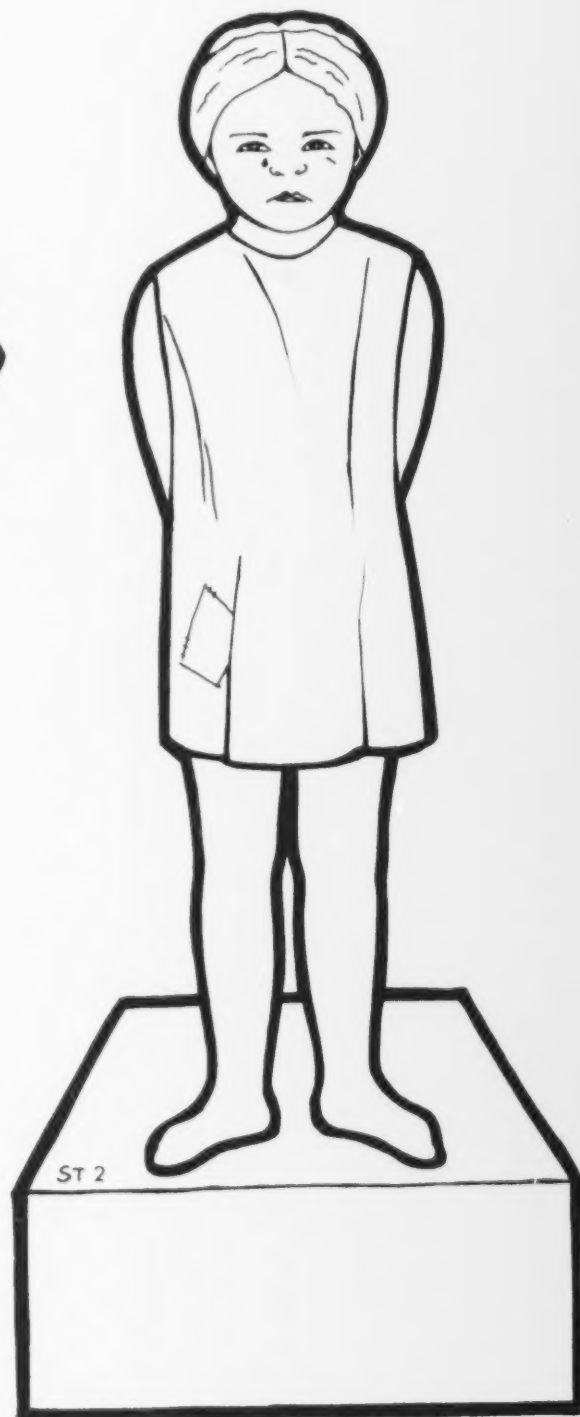
Belle

14

15



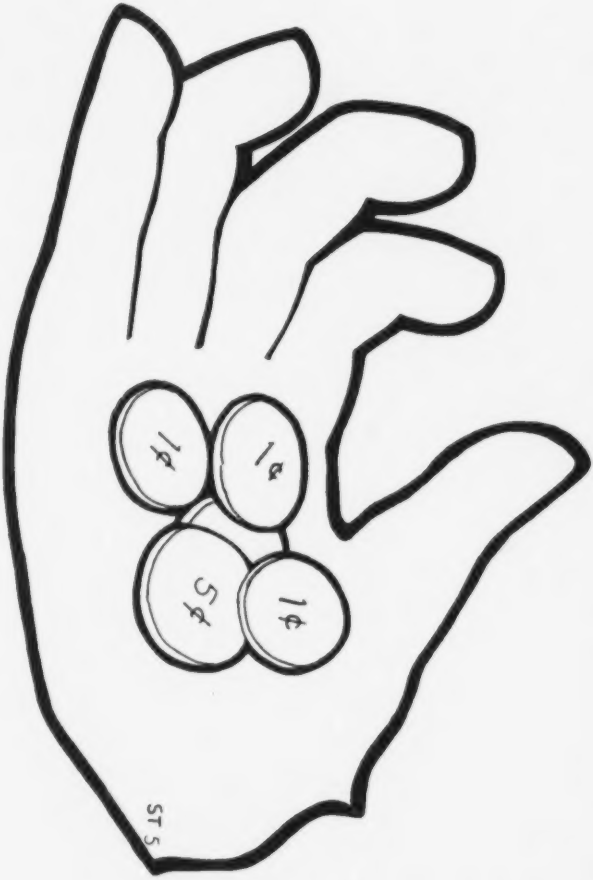
SOJOURNER TRUTH



MYSELF AND WOMEN HEROES IN MY WORLD



ST 5



ST 6

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# HARRIET TUBMAN

(c. 1820-March 10, 1913)

*by Molly Murphy MacGregor*

What do you feel like when you are very afraid? Can you hear your heart beat faster? Do you feel shaky? Do you want to cry? This story is about a Black woman who had many good reasons to be afraid. She risked her own life many, many times to rescue other people. Her name was Harriet Tubman.

Do you remember from the story about Sojourner Truth how difficult life was for slaves? They had no rights and were treated very badly. Harriet Tubman was also a slave. She was not freed by law like Sojourner Truth. Instead, she had to escape. This is the story about how she got to be free.

Harriet grew up with her brothers, sisters, mother, and father. When she was only five years old, she was hired out to a white woman, Miss Susan. Harriet had to take care of Miss Susan's baby, and also had to do all the sweeping and dusting. Sometimes she got so tired from her work that she fell asleep while rocking the baby. Miss Susan would wake her and beat her with a whip.

One time, Harriet was so hungry that she stole a lump of sugar from a bowl. Miss Susan got very angry and Harriet ran out of the house in fright. The only place she could find to hide was in the pigsty. Harriet knew she couldn't stay there, so she went back to Miss Susan. This time she was whipped so hard that she had the scars for the rest of her life.

After that day, Harriet was sent to work outside in the cotton fields. She heard the older slaves talking about slaves running away. There were rumors that some slaves had escaped to a place where they would be free. Harriet wanted to believe these stories, but they just seemed too good to be true. How could slaves escape when they would be chased by slave owners with hunting dogs and horses?

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Where could they hide? What chance would they have with everyone against them? Despite these questions, Harriet dreamed of running away, too.

One day Harriet saw another slave try to escape. The overseer was chasing him. Harriet followed to see what would happen. When the overseer threw something heavy at the runaway, he missed and hit Harriet on her forehead instead. She was unconscious for days. She had a high fever and she almost died. Because of that injury, Harriet began to suffer from sleeping spells. She never knew when she might just fall asleep, no matter where she was or what she was doing. She had these spells for the rest of her life.

Harriet's dream of escaping from slavery was not changed by this disability. She continued to listen to stories of runaway slaves and hoped that they were true. She waited for the day when her escape would be possible. Finally, she couldn't wait any longer. Her owner had died and it was certain that Harriet would soon be sold away from her family.

Harriet had heard that some white people were helping runaway slaves escape. A kind woman who lived close by had a "safe house." If Harriet could just get to this house, she could hide there until it was safe to travel. Harriet knew what she must do. As soon as it was dark, she ran away as fast, and as quietly, as she could. It was the beginning of a dangerous journey, but it would be her journey to freedom.

3      When Harriet got to the "safe house," the woman quickly hid her in a secret place under the floor. Moments later, they could hear the sound of dogs barking and men yelling! There was a thunderous knock at the door. Harriet stayed very still in her hiding place. Imagine how scared she must have been! The woman went upstairs to the door. She pretended that she had been asleep. She convinced the men that she had not seen anyone who might be a runaway slave. They believed her and went somewhere else to look for Harriet.

The next morning, Harriet left the "safe house" and continued

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on her journey toward freedom. She discovered that there were many other "safe houses" along the way. The people who lived in these houses were willing to put themselves in danger by helping runaway slaves because they believed that slavery was wrong. They helped Harriet by giving her food and clothing and a safe place to rest. Often they would help her disguise herself as a man or as an old woman.

- 4 Harriet traveled for many days and nights. Often, she would have to walk most of the night and then hide behind trees or in ditches when it was daylight. Sometimes, someone would hide her in a wagon and cover her with blankets or hay, so that she would not be discovered.

Finally, Harriet reached Philadelphia, where she would be free. Slavery was against the law there. The slave owners could not hurt Harriet Tubman anymore. Immediately, she thought about her family. Her mother and father and sisters and brothers were still enslaved. Harriet knew she had to go back. She would show her family and other slaves that it was possible to escape. She wanted to help them be free, too.

- 5 Over the next few years, Harriet made nineteen dangerous trips back to the South to help her family and other slaves escape. She was very clever. She would cross each river many times so the dogs could not follow her trail. Even though she knew she might have a sleeping spell at any time, she continued going back to lead more slaves to their freedom. The slave owners were so angry that they offered to pay thousands of dollars to have her captured.
- 6 But nobody was ever able to catch her.

Harriet Tubman was brave and determined. When the Southern states went to war with the northern states over the issue of slavery, Harriet worked as a spy and scout for the Northern army.

- 7 Many people considered Harriet Tubman to be a great hero.  
What do you think?

# HARRIET TUBMAN

Harriet Tubman (c. 1820-March 10, 1913) was an escaped slave who risked her own life many times to lead other slaves to freedom. She devoted her entire life to helping others.

## BIOGRAPHY

Prepare the nameplates and flannel-board figures for use on a flannel board or other display board. Place the "Harriet Tubman" nameplate on the board and have the children practice saying her name. While reading the biography to the children, place the appropriate figures on the board at the underlined points in the story, matching the number in the left margin with the number on the figure.

## Recall Questions:

1. Why was Harriet sent to work in the fields?
2. How was Harriet seriously hurt?
3. How did Harriet escape slavery?

## Discussion Questions:

1. Once Harriet was free, why did she go back to the South where she would be in great danger?
2. When people have a disability, is it harder for them to be brave? Ask your students if they think having a disability would make it harder for them to be brave. Why or why not?

## ACTIVITIES

1. Ask for volunteers to retell the story of Harriet Tubman in their own words. While the children are telling the story, place the appropriate figures on the flannel board.
2. Reproduce the flannel-board figure of Harriet Tubman as an adult for each child to color. The children's colored pictures can be made into a mural to which the vocabulary words can then be added.
3. Preparation for the Underground Railroad Game: Write the words "FREEDOM," "SLAVERY," "SAFE HOUSE," "DANGER," and "RIVER" on sheets of paper in big block letters, to be used as signs when you play the Underground Railroad Game. Have groups of 5-7 children color in the letters. Tell the class what each word means. Tell students about the Underground Railroad, the network of "safe houses" and antislavery workers which assisted escaped slaves in their journey to freedom in the North. Explain how dangerous it was to try to escape from slavery or to help anyone else try to escape.
4. To play the Underground Railroad Game, first crumple up old newspapers to simulate the noisy, dry leaves and twigs which were on the path to FREEDOM. Anything stepped on could make a noise and endanger the escaped slaves. Choose one child to be Harriet Tubman and five others for her to lead to freedom. Post the word signs (which were made previously) at different places throughout the room, with "Freedom" at the far end of the room. Move chairs and desks to make a zigzag path and scatter the newspaper on or near the path. Dim the lights and close the curtains. (Harriet traveled mostly at night.) Have the remaining children stand along the walls with their backs to the room. "Harriet" then tries to lead her five followers to freedom. If they make any noise that the other children can hear "in the dark of night," the six have to go back to slavery. Give each child an opportunity to play an active role.

When everyone has had a chance to participate, gather the children together and have them talk about how they felt when they played the game. Were they afraid? How do they think Harriet Tubman felt? How do they think the escaped slaves that followed her felt?

Harriet

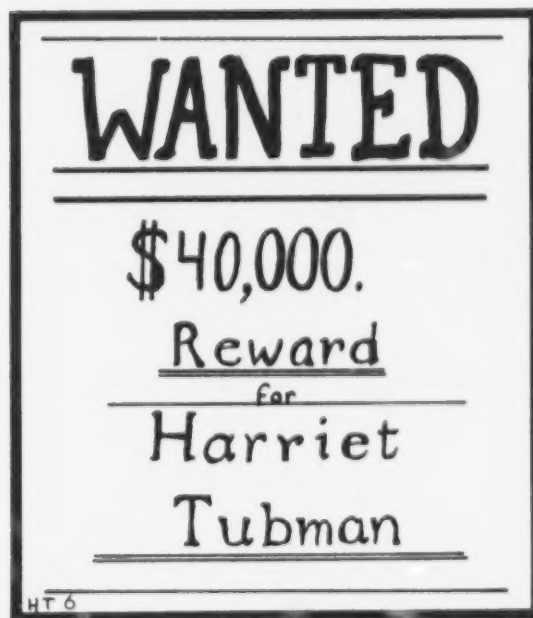
Tubman



HT 1



HT 2





HARRIET TUBMAN

MYSELF AND WOMEN HEROES IN MY WORLD



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# QUEEN LILIUOKALANI

(Sept. 2, 1828-Nov. 11, 1917)

by Mary Ruthsdotter

Do you live near water? Do you live by a creek or a stream, by a lake or the ocean? If you lived on a small island, you would always be near the ocean. Do you think you would spend a lot of time at the beach if your home was on an island?

1        The young girl of this story was born on one of the Hawaiian  
2        Islands more than one hundred years ago. She had two names. Her  
name in English was Lydia. Her Hawaiian name was Liliuokalani. It  
sounds difficult because we're not used to that name, but we can all  
learn to say it easily: Li-li-u-o-ka-la-ni.

Lydia liked to play with her brothers and sister. Because the  
weather in Hawaii is so warm, they were able to be outdoors a lot.  
They made sleds out of very large leaves and slid down the grassy  
3        hills. One of Lydia's brothers showed her how to ride a surfboard on  
the warm waves of the Pacific Ocean. That was great fun.

Lydia and her sister Bernice went to school, where they learned  
to speak English as well as their native Hawaiian language. Lydia's  
favorite subject was music. She liked to write songs. When she was  
4        older she wrote a wonderful song called "Aloha Oe." It is still the  
best known of all Hawaiian songs.

When Lydia's brother became the king of Hawaii, Lydia  
became a princess. Her brother said that when he died, he wanted  
Lydia to be the next ruler of the Islands. That's when Lydia began  
5        using her Hawaiian name, Liliuokalani. Let's practice saying her  
name again: Li-li-u-o-ka-la-ni.

Liliuokalani did many things to help the people of Hawaii  
while she was a princess. She started a school for orphaned children.  
She gave food, clothes and books to people who were sick. She

6 helped people who lost their homes when the volcano erupted and the red-hot lava destroyed their houses. The people of Hawaii knew that Liliuokalani cared about them and they loved her very much.

When Liliuokalani was young, the Hawaiian Islands belonged to the people who had lived there for hundreds of years. Their chiefs made the laws and ruled the islands. But now, many white people were moving to the Hawaiian Islands from the United States and England. They started buying large pieces of land to grow sugarcane and pineapples. These foreigners wanted Hawaii to become part of the United States. The new landowners forced the king to agree to new rules which gave them the right to make almost all of the laws for Hawaii. Liliuokalani knew that it wasn't fair that foreigners were taking the islands away from the Hawaiian people. She traveled a long way to talk to the president of the United States about it. He told her not to worry. He promised her that Hawaii would be able to stay a free country.

8 Very soon after this, Liliuokalani's brother, the king, died. She was now Queen Liliuokalani of Hawaii. She believed strongly that she should be allowed to rule as she saw fit. When Liliuokalani tried to write new laws for the Hawaiian Islands, the foreign landowners became angry. They got the United States to send soldiers to help them take over the government.

9 What could Liliuokalani do? She kept on trying to be a strong queen, but the Americans arrested her and kept her prisoner in her own palace for almost a year. Can you imagine what that was like?

Queen Liliuokalani was defeated. The Hawaiian people were not able to save their country. They loved their queen. She had tried very hard to keep them free, but she had lost. Liliuokalani was forced to sign a paper saying that she was no longer the Queen.

Liliuokalani left her palace and moved to the home that she had lived in before becoming queen. She had been a brave queen. How do you suppose she felt when she could no longer be the leader of the Hawaiian people?

## QUEEN LILIUOKALANI

Queen Liliuokalani (September 2, 1828-November 11, 1917) was the last monarch of the Hawaiian Islands. She fought unsuccessfully to retain Hawaiian independence. She is best known today for her composition of the song "Aloha Oe."

### BIOGRAPHY

Prepare the nameplates and figures for use on a flannel board or other display board. While reading the biography to the children, place the appropriate figures on the board at the underlined points in the story, matching the number in the left margin with the number on the figure. (Note: The first image for this story is the island, rather than Lydia's name.) If possible, play a recording of Hawaiian music for the class.

### Recall Questions:

1. What did Liliuokalani like to do when she was a girl?
2. What was Liliuokalani's English name?
3. When Liliuokalani became a queen, what did she try to do?

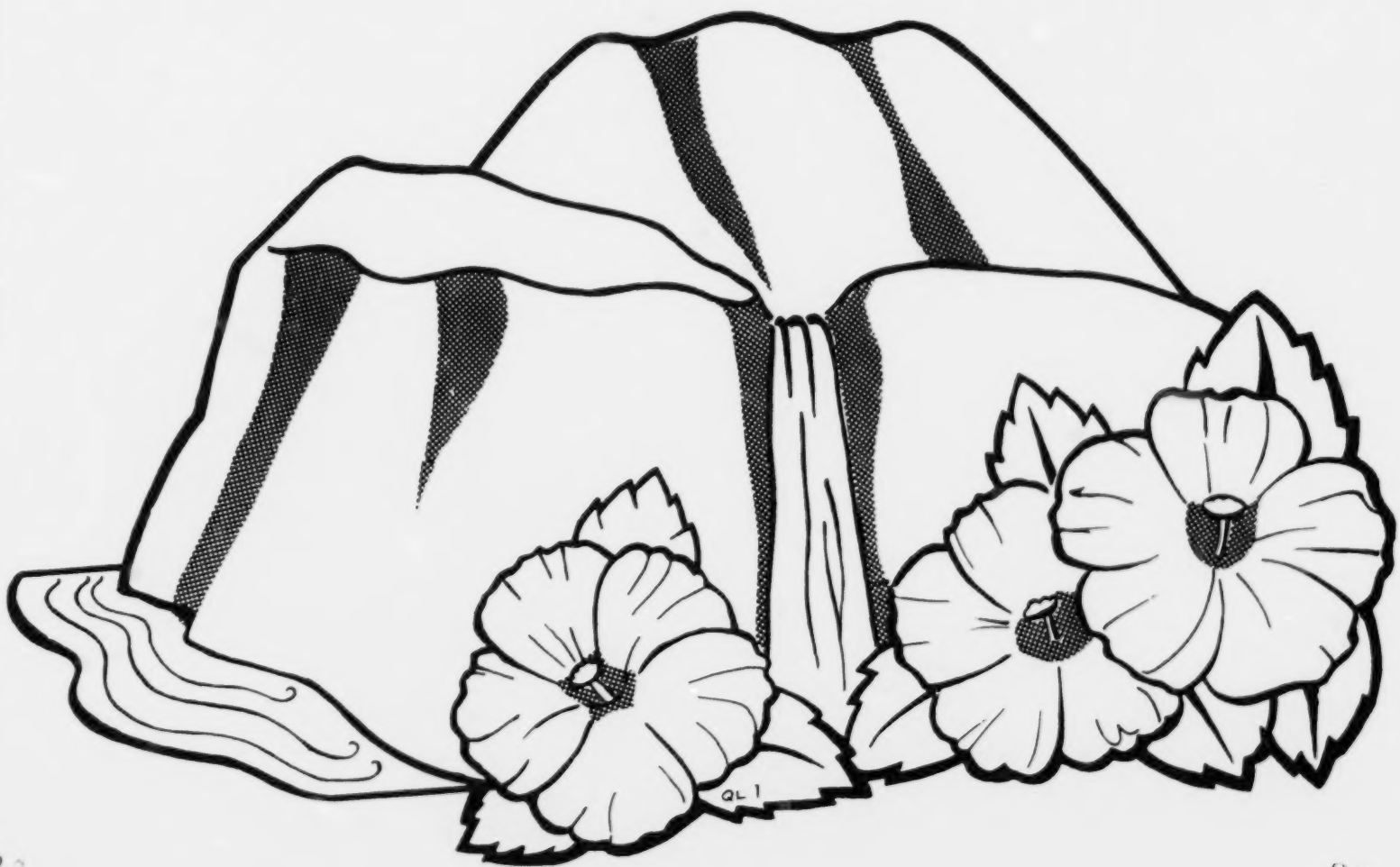
### Discussion Questions:

1. How did the Hawaiian people know that Liliuokalani cared about them?
2. Do you think the foreigners treated the Hawaiian people fairly?
3. Do you think Queen Liliuokalani was a hero? Why or why not?

### ACTIVITIES

1. Ask for student volunteers to retell the story in their own words. While the children are telling the story, place the appropriate figures on the flannel board.
2. Reproduce the flannel-board figure of Queen Liliuokalani as an adult, for each child to color. The children's pictures can be used for a bulletin-board display.
3. Copy these words onto the blackboard and teach the children to pronounce them:

|                   |                  |
|-------------------|------------------|
| Aloha (a-lo-ha)   | Hello or Goodbye |
| Mahalo (ma-ha-lo) | Thank you        |
| Hula (hu-la)      | Dance            |
| Haoles (hao-les)  | White people     |
4. As an art project, make grass skirts from crepe-paper streamers. Have the children cut the paper into strips of the proper length. Glue these to a crepe-paper waistband with enough extra length to tie around the waist. Have each student draw, color, and cut out six or eight small round flowers, about two inches in diameter. These can be strung together on yarn to form flower leis like those worn by men and women in Hawaii.
5. If you can find a recording of Hawaiian music, you can teach your students to dance the hula, one of the traditional dances of the Hawaiian Islands. In the hula, hand and arm movements are used to tell a story. Your students can make up their own movements to tell the story of Queen Liliuokalani. Their grass skirts and flower leis will be their costumes.
6. With parental help, plan and prepare a fruit luau, or Hawaiian banquet. Have each child bring to class a tropical fruit to share at the luau: pineapple, banana, fresh or shredded coconut, sugarcane, or other tropical fruit that may be available in your area.





Lydia

QL 2

Liliuo

kalani

QL 5



QUEEN LILIUOKALANI



MYSELF AND WOMEN HEROES IN MY WORLD

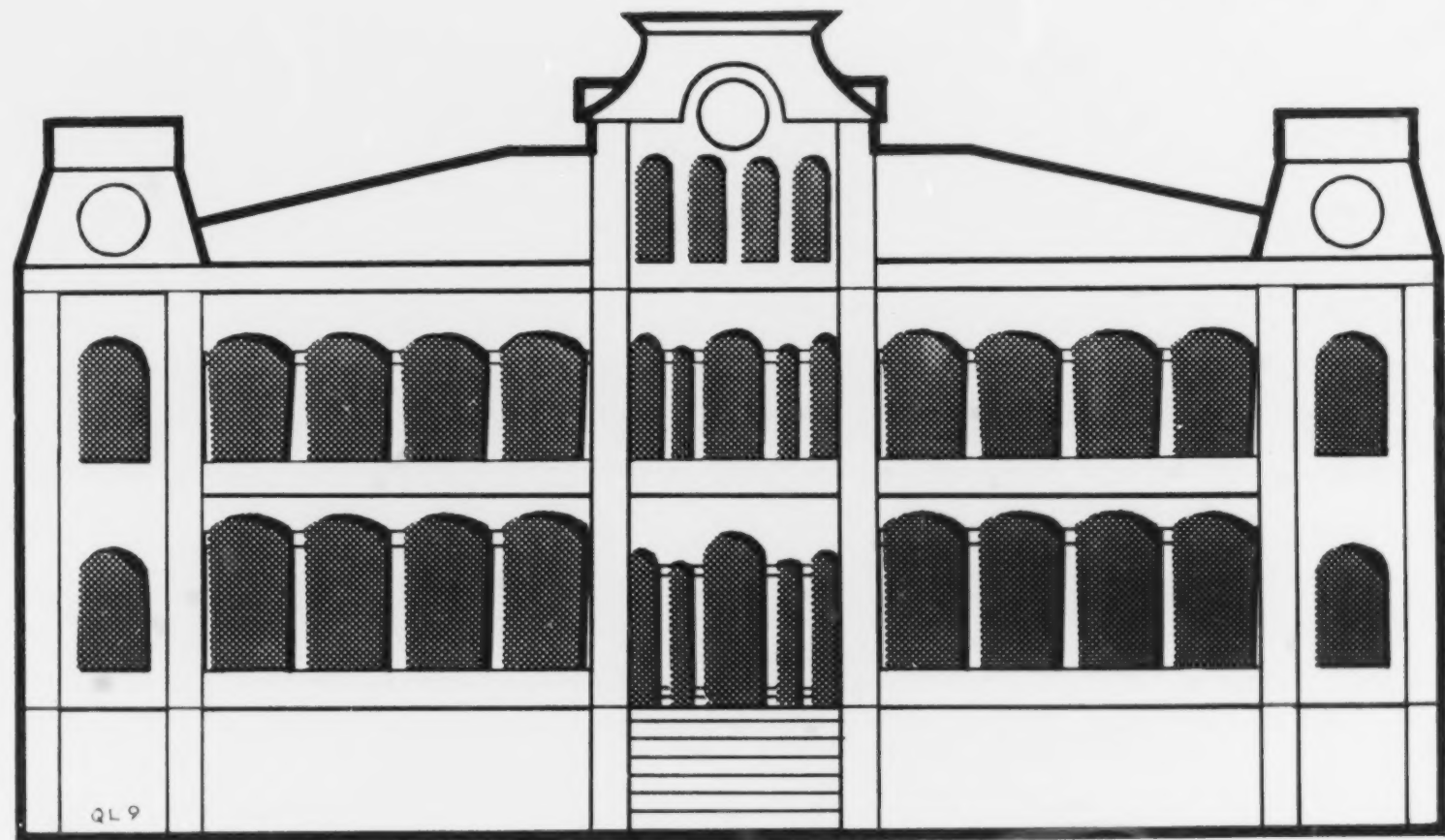


Volcano Figure #6, to be placed on top of island figure #1



QUEEN LILIUOKALANI

MYSELF AND WOMEN HEROES IN MY WORLD



QL 9

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# AMELIA EARHART

(July 24, 1897-July 1, 1937)

by Mary Ruthsdotter

Do you like to have fun? What do you like to do when you play? Do you like to play noisy games outside or go exploring in your neighborhood? Amelia Earhart did and she grew up to be a daring adventurer. Just listen to the things she did!

Almost one hundred years ago, when Amelia Earhart was born, most people thought that little girls should be quiet and polite. Little boys were allowed to be noisy while playing and exploring. Amelia's mother thought that girls should grow up to be strong and healthy too. She let Amelia and her sister Muriel play outside and make lots of noise. They had a wonderful childhood doing just that.

Amelia and Muriel made up lots of interesting games together and thought up all kinds of things to do. They tied their dog to their doll carriage and pretended that it was a stagecoach. They played basketball, using a peach basket nailed to their house for the hoop. They played noisy games of baseball with their parents.

Once Amelia and Muriel built a roller coaster in their backyard! How do you suppose they did that? They used old boards, nails and roller-skate wheels. The ride was short, but it was fast and thrilling! Amelia liked the speed and excitement very much.

On Amelia's ninth birthday, something wonderful happened. At the Iowa State Fair Amelia saw an airplane for the first time. Back in 1906, airplanes were very rare. Amelia couldn't imagine anything more delightful. She did not understand how the plane flew, but there was one thing she did know: She wanted to fly!

When Amelia finished school, she became a nurse's aide. One day, Amelia went to an airport with a friend. It had been ten years since she had first seen that airplane at the state fair. Now airplanes could fly much faster. The pilots could do all kinds of thrilling tricks in them. Amelia knew that she wanted to learn how to fly, too!

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Amelia worked for the phone company to pay for her flying lessons. She learned everything she could about airplanes: how to fix their engines, how to fly in good or bad weather, and how to find her way in the dark. As the years passed, Amelia became famous for flying higher and faster than any other woman had gone before. Her picture was often in the newspapers. Other women and men saw how much she liked to fly and decided to try flying, too.

Amelia's dream was to fly all the way around the world – a 24,000 mile trip! This would be farther than anyone else had ever flown before. On June 1, 1937, she took off for Florida. That must have been a very exciting day for her, don't you think?

Amelia's trip went smoothly for one month. She flew across the Atlantic Ocean first, then all across Europe and Asia to the Pacific Ocean. Then, on July 1, 1937, Amelia's airplane disappeared somewhere over the huge Pacific Ocean. Ships and search planes looked for her for weeks, but they never found a trace of Amelia or her plane. Even today, people still do not know what really happened!

Amelia Earhart was never seen again. What happened to her is a mystery. People certainly haven't forgotten about her, though. She was a brave woman and a real adventurer.

# AMELIA EARHART

Amelia Earhart (July 24, 1897-July 1, 1937) was a pioneer of aviation who dared to fly higher and faster than any other woman had gone before.

## BIOGRAPHY

Prepare the nameplates and figures for use on a flannel board or other display board. Before reading the story, place the "Amelia Earhart" nameplate on the board and have the children practice saying her name. While reading the story, place the appropriate figures on the board at the underlined points in the story, matching the number in the left margin with the number on the figure.

## Recall Questions:

1. What were some of the games that Amelia and her sister Muriel liked to play?
2. When did Amelia see her first airplane?
3. What happened when Amelia tried to fly all the way around the world?

## Discussion Questions:

1. Have you ever wanted to do something that nobody else has done before?
2. Amelia Earhart's disappearance is still a mystery. What do you think happened to her?

## ACTIVITIES

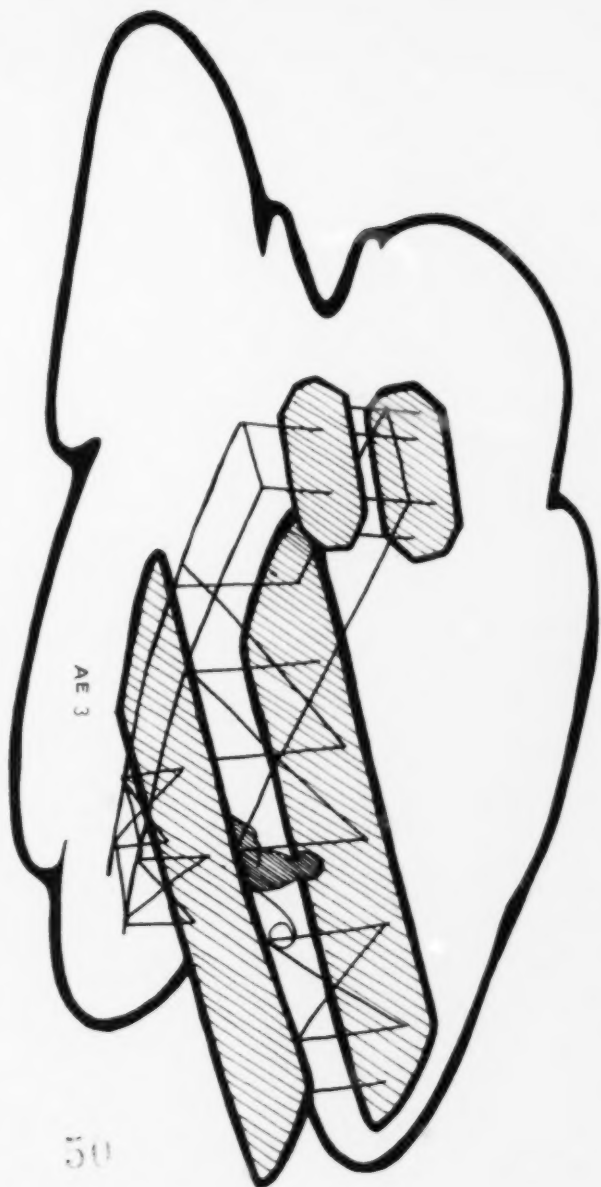
1. Ask for volunteers to retell the story in their own words. While the children are telling the story, place the appropriate figures on the flannel board.
2. Reproduce the flannel-board figure of Amelia Earhart as an adult, for each child to color. The children's completed pictures can be added to the bulletin-board display. Vocabulary words can also be added later.
3. Children can share their own airplane experiences or dreams while they design and make their own planes. Use small wooden sticks or cardboard and glue to create these airplanes, and poster paints to decorate them. For a display in a corner of the classroom, hang the airplanes from strings, with big white cotton or paper clouds on a blue paper sky background.
4. Print vocabulary words from the story on 5" x 7" cards. Introduce these words to the class and encourage the children to explain what the words mean. If a word is unfamiliar, define it and let the children talk about it, making sentences which use the word. Add the vocabulary cards to the bulletin-board display. Vocabulary words: "NEIGHBORHOOD," "BRAVE," "FAMOUS," "ROLLER COASTER," "STAGECOACH," and "AIRPLANE."
5. Ask the children to talk about women pilots they might know of. Mention women astronauts like Sally Ride and Mae Jemison. If Amelia Earhart lived today, do you suppose she would want to be an astronaut? Why or why not? Would students like to become pilots or astronauts themselves?
6. Musical Activity: "Amelia Earhart Song," by Mary Dyer  
(Sung to the tune of "I'm a Little Teapot")

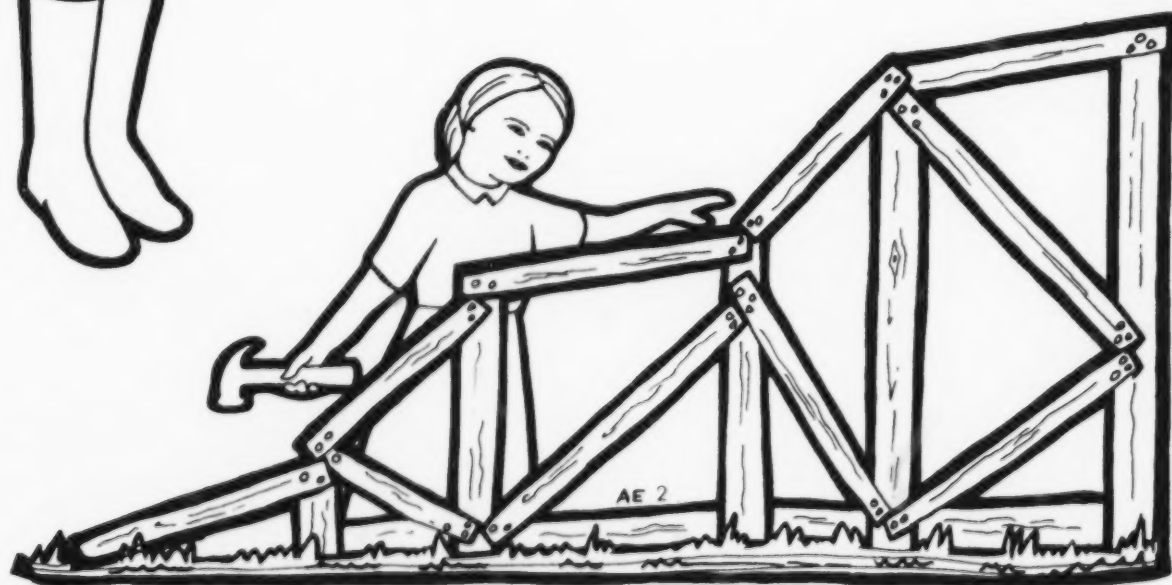
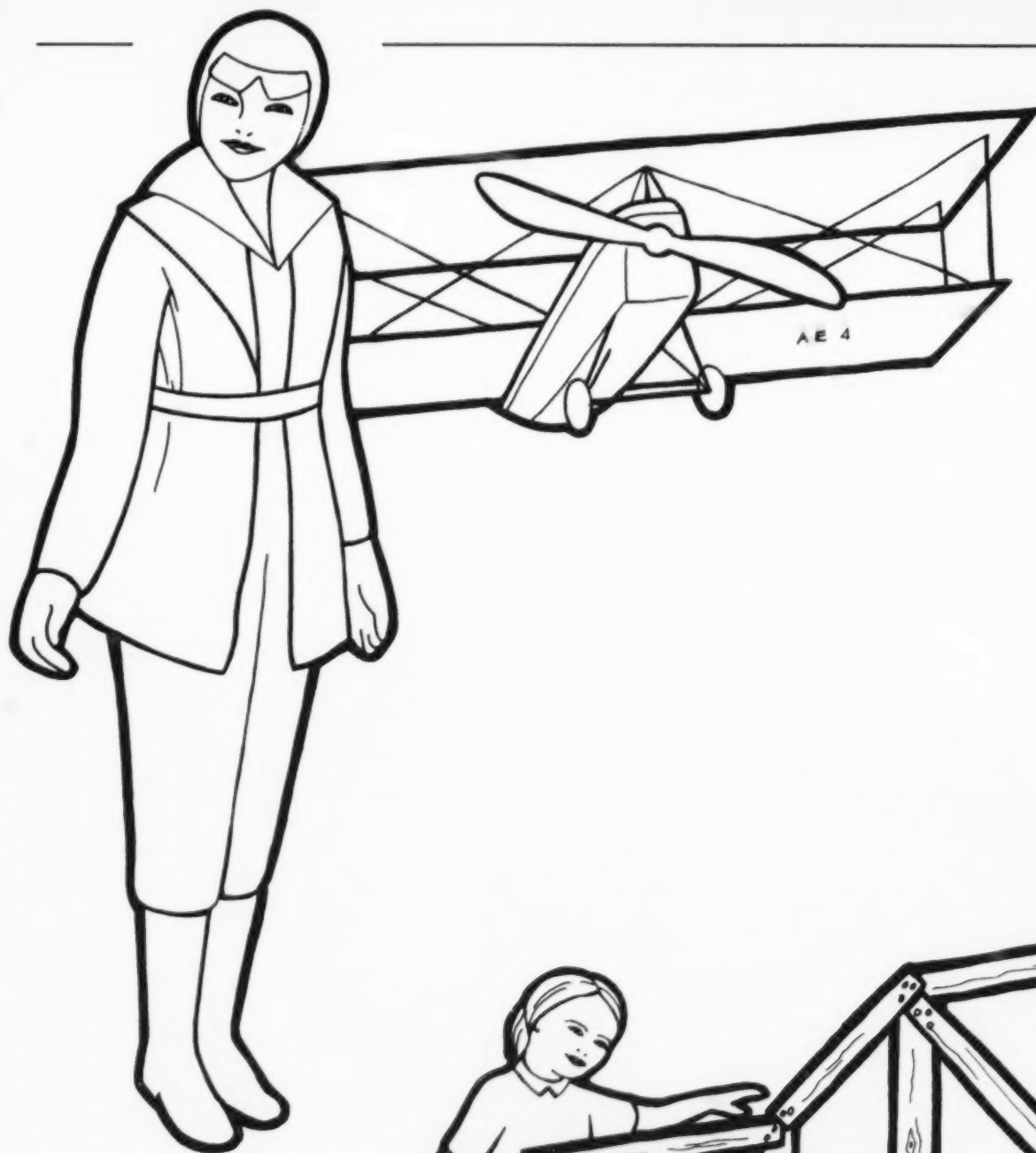
|                        |                                  |
|------------------------|----------------------------------|
| I'm a little airplane, | When I am up here,               |
| See me fly             | I feel just like a bird!         |
| Up in the air          | Amelia Earhart gave me the word! |
| High in the sky!       |                                  |

(Have students cup their hands around their mouth and shout the last sentence.)

Amelia

Earhart







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## MARIA TALLCHIEF

(b. January 24, 1925)

By Molly MacGregor

Have you ever seen a ballerina dance? Have you tried to stand on your tiptoes and dance? It is not as easy as it looks, is it? It takes lots and lots of practice and skill to do it gracefully. This story is about one of the greatest ballerinas in the world. Her name is Maria Tallchief. Listen to Maria's story and then maybe you can tell me what it would be like to be a world-famous dancer.

Maria Tallchief is a Native American woman. Maria's mother is Scotch, Irish and Dutch. Her father is an Osage (O-sage). The Osage are an Indian nation in Oklahoma. The Osage are fairly well off because oil was discovered on their land.

When Maria was a little girl, her family called her Betty Marie. Her Osage grandmother would tell her stories that seemed very magical. The stories were about a time long ago when animals could talk and all living things were able to dance.

Sometimes her grandmother would take Betty Marie to special Osage ceremonies. The Osage would dance for hours and hours. Betty Marie was fascinated by the sound of the Indian drums. She said, "Grandmother, it sounds just like the beat of my heart." Her grandmother said, "The drums are meant to sound that way. The dancers beat upon the earth with their feet to express their anger and joy. The drum stands for the heart of the earth." Betty Marie listened to the voices rising and falling, to the swish-swish-swish of gourd rattles. She could hear the sharp, clear notes of eagle bone whistles. The bells worn by the dancers added their jingle to the sounds. Betty Marie really loved the music and the dancing!

Betty Marie had a special talent for music, and began taking piano lessons when she was only three years old. When she was four years old she began to study ballet.

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Every day, Betty Marie practiced the piano for several hours and then went to a two-hour ballet class. Would you like to do that? Betty Marie did – very much!

4      On her 12th birthday, Betty Marie gave a concert in front of lots of people. She played the piano and then she danced. She loved both music and dance, but she knew that one day she would have to choose between them. There wasn't enough time in a day to learn to do both well.

Choosing one or the other was as difficult as giving up a good friend. Betty Marie knew that she needed to decide. She remembered the sweet sounds of the music she played on her piano. She remembered feeling as if she were flying when she was dancing. With dance she could have both the sweet music and the soft movement. She chose to be a dancer. Her heart told her that nothing could ever really take the place of dancing.

Dancing was very exciting for Betty Marie. She got her very first job when she was only 17 years old. As a ballerina she was able to tell wonderful stories without words. She used the movement of her body to express the feelings in the stories.

5      Betty Marie's dancing was so beautiful that soon she was given solo parts. She danced on the stage all by herself with everyone in the audience watching only her. She was pleased that people loved to see her dance.

As Betty Marie became more famous, her manager thought she needed a stage name. He said "Betty Marie" did not sound quite important enough. Betty Marie told her manager that she would change her first name to Maria, but that Tallchief was an Osage family name. She was proud of the name "Tallchief" and she would not change it. From then on, she was known as Maria Tallchief.

Maria was determined to become the best ballerina in the world. After many performances dancing very difficult parts, Maria was given an opportunity that would change her life.

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A new dance had been created. No one had ever performed it before. It was extremely difficult. Maria was to pretend to be a beautiful, wild bird with magical powers – the firebird.

Maria was afraid. What if it was too difficult for her to dance the part? What if she couldn't do it well? Would she still be an admired ballerina? Then she remembered her grandmother's stories about the time when all animals talked and danced. Maria knew she could bring the firebird to life with her dance.

From the moment Maria leaped onto the stage in her bright red costume, with golden glitter on her shoulders and a beautiful headdress of feathers on her head, the audiences were hushed by the beauty they saw. Maria danced so well that she became known as one of the best dancers in the world. She was called a "prima ballerina."

Maria traveled to many countries to perform. People throughout the world loved to see her dance. She was given many awards and honors for her dancing.

The most special honor came from Maria's people, the Osage. Thousands of Osage gathered together to honor her. They wore their beautiful tribal clothes. They performed their wonderful ceremonial dance. Maria thought the dancers were even more beautiful than she had remembered from her childhood. The Osage gave her a special name, Wa-Xthe-Thonba. (Wa-ccthe-tha-onbá) It means "Woman of Two Standards." The name had been chosen by Maria's Indian grandmother. The name showed that Maria was part of the Osage community, but that she was also part of the European-American community of her mother. Maria said it was the proudest moment of her life.

Although Maria Tallchief no longer performs, she is still very interested in ballet. She continues to encourage young people to become dancers. She works to help other Native Americans reach their dreams. Maria Tallchief was able to achieve her dream. Now she would like to help others achieve their dreams.

## **MARIA TALLCHIEF**

Maria Tallchief (b. January 24, 1925) studied and practiced music and dance to become famous as a prima ballerina, one of the world's best dancers.

### **BIOGRAPHY**

Prepare the nameplates and figures for use on a flannel board or other display board. Before reading the story, place the "Maria Tallchief" nameplate on the board and have the children practice saying her name. While reading the biography to the children, place the appropriate figures on the board at the underlined points in the story, matching the number in the left margin with the number on the figure.

### **Recall Questions:**

1. What did Betty Marie like about the sound of the Indian drums?
2. How old was Betty Marie when she gave her first concert?
3. What was the magical animal that Maria portrayed in the special ballet she performed?

### **Discussion Questions:**

1. What decision was difficult for Maria to make? Have you ever had to make a difficult decision? What was it?
2. Do you think Maria wanted to become a prima ballerina? How did she do it?

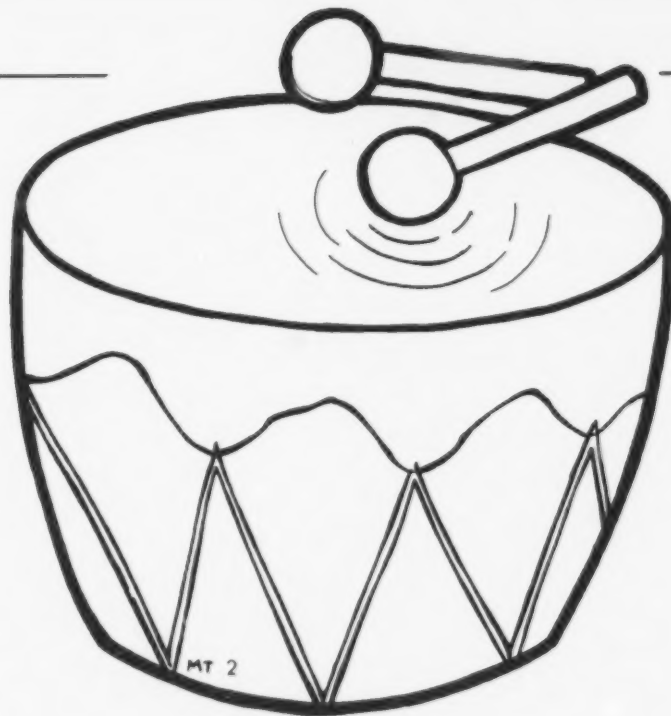
### **ACTIVITIES**

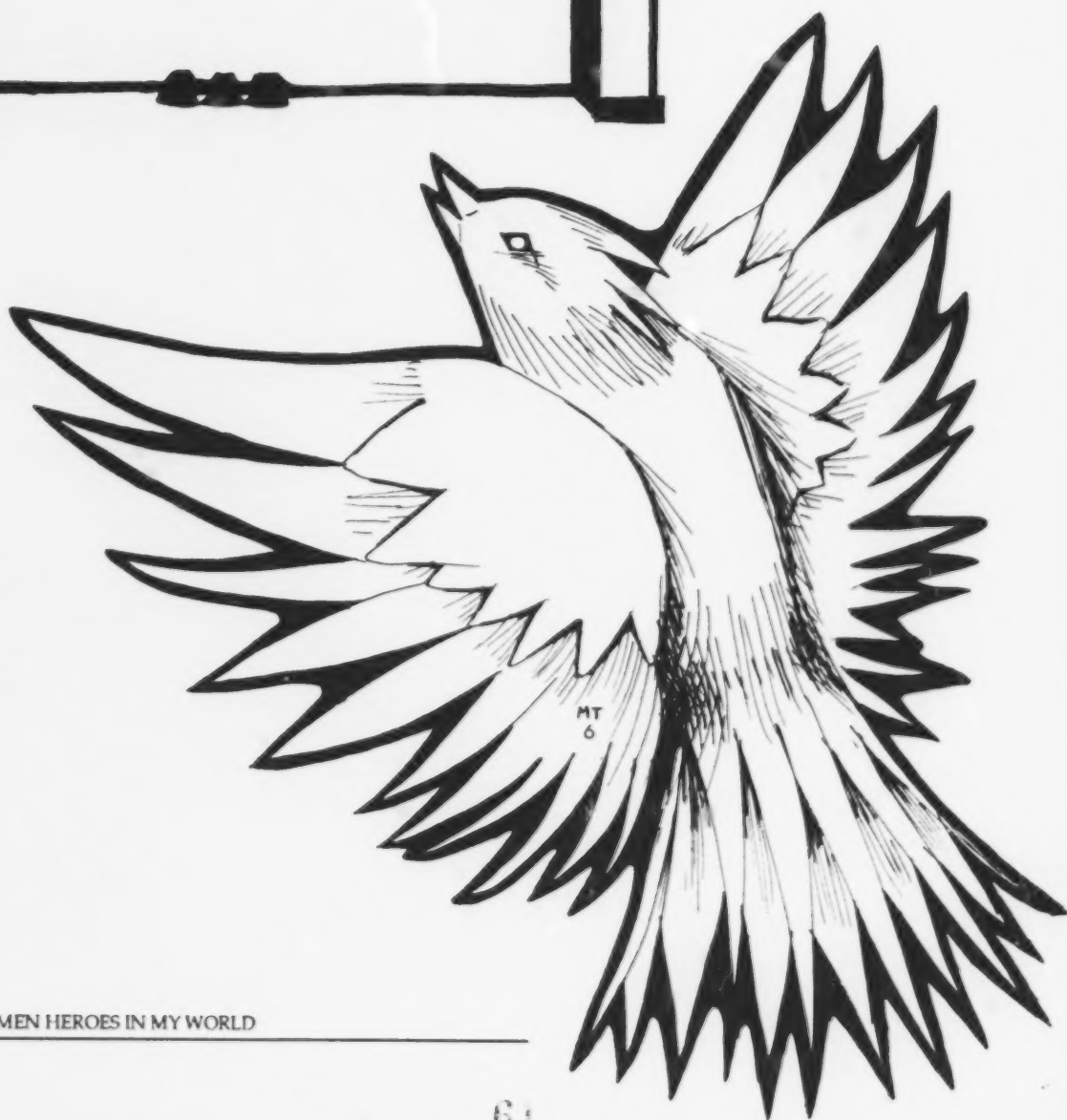
1. Ask for volunteers to retell the story in their own words. While the children are telling the story, place the appropriate figures on the flannel board.
2. After the story, play music from a ballet. If any children in the class are taking ballet lessons, they might lead the other children in dancing. Otherwise, small groups of children can take turns doing their own dancing.
3. Copy the jointed figure of Maria Tallchief for each student, using the copymaster provided. Play ballet music while the children make ballerina dolls with moveable arms and legs. Have students color and cut out the body parts and put them together with brads. Create a bulletin-board display using colored letters to spell out "MARIA TALLCHIEF, PRIMA BALLERINA." Arrange the children's ballerina dolls around the words.
4. Reproduce the flannel-board figure of Maria Tallchief as an adult, for each child to color. The children's completed pictures can be added to the bulletin-board display. Vocabulary words can be added later.
5. Write vocabulary words from the biography on colored strips of paper. Discuss the meaning of the words: "PRIMA BALLERINA," "NATIVE AMERICAN," "BALLET," "OSAGE," "COMMUNITY," and "PRACTICE." These words can then be added to the bulletin board with the ballerina figures.
6. Discuss all kinds of exercises that are necessary for anyone to be a dancer: stretching, leaping, running, weight training, aerobics, etc. Ask the children what kind of exercises they like best. Have students bring in or draw pictures of someone doing the kind of exercise they like. Have each student tell about the exercise and explain why he or she likes it best.

Maria

Tallchief

59





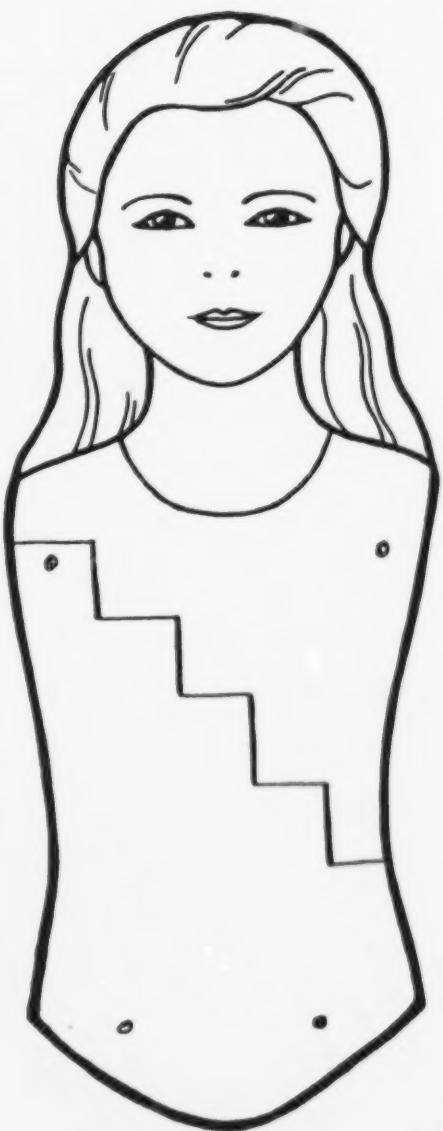




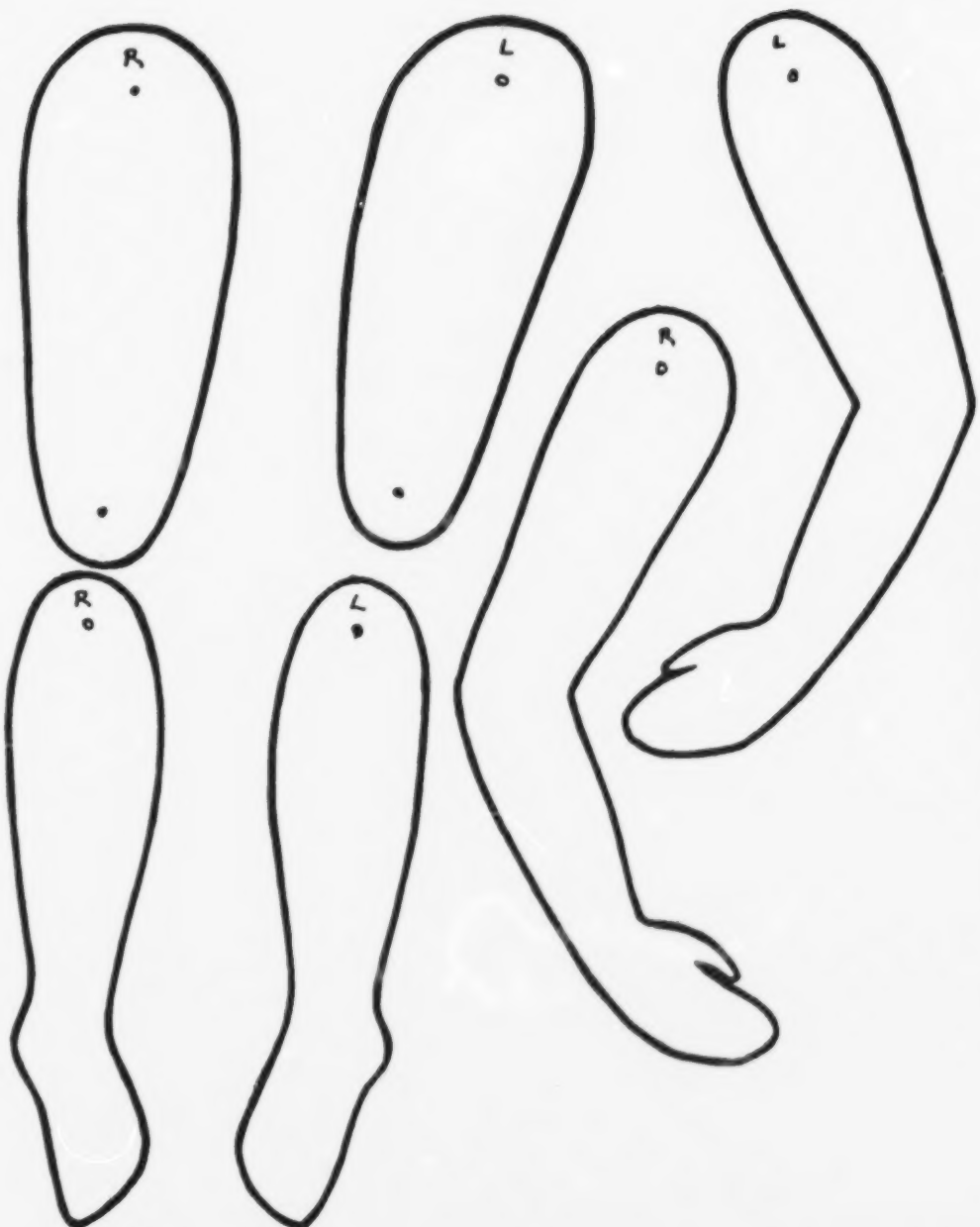
Wa-Xthe

-Thonba

MT 7



69



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## SONIA MANZANO

(b. June 12, 1950)

by Bette Morgan

Have you ever watched a program called "Sesame Street" on television? If you have, do you remember Maria? This is a story about the woman who plays the part of Maria on "Sesame Street." Her real name is Sonia Manzano (mon-zon-o.)

Sonia has a very exciting job. Lots of children see her almost every day. Sometimes they see her dance, or hear her sing or say something like: "'Sesame Street' was brought to you today by the letter 'F.'" That's what Sonia does when she plays Maria on "Sesame Street." How do you think someone grows up to play a part on a television program? If you listen to Sonia's story, you will find out the answer.

When Sonia was a little girl, she lived in New York City with her mother and father, who had come from Puerto Rico. She has happy memories of her parents. Sonia remembers waiting for her mother to come home from work. Sonia would sit looking out the window of their apartment on the third floor. She was waiting to catch a glimpse of her mother getting off the Third Avenue train. Sonia could see the train platform from her window. Her mother, who was a seamstress, would get off the train, look toward the window, and wave at Sonia.

Sonia's father liked to go to the local abodega, or grocery store. He would sit on a crate, lean back and talk with the other men gathered there. This store was a very special place for people in Sonia's neighborhood. At the store, Sonia's mother could buy the same kind of food they had eaten when they lived in Puerto Rico. She could buy rice and spices from large, open bags.

Sonia's favorite treat was coconut candy. Whenever she had a penny, she would buy herself a piece of this candy. Sonia must have

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really liked going to the store because one of her favorite games was playing "grocery store" with her friends.

Another thing that Sonia grew up liking was music. Everyone in the Manzano family liked music. Sonia's father played the guitar and her mother sang traditional Puerto Rican songs. Sonia liked the music her family played but she says that her favorite songs were rock-'n'-roll.

4 When she was growing up, Sonia watched television with her friends. They would imitate the shows they saw. They would dress up and act out the stories. Sonia especially liked to watch musicals and learn to sing all the songs. That is why she went to a special high school where she could study acting and singing.

When she was in high school, Sonia got to sing and act in a real musical play called "Godspell." She was chosen because she was just right for the part.

5 In 1972, something really wonderful happened. Sonia was selected to be part of the "Sesame Street" cast. She plays the part of Maria. As Maria, she gets to act, dance, sing and tell jokes. Sometimes Maria works with Oscar the Grouch, who lives in the garbage can. Once, Maria tried to teach Oscar that it was all right to say "Happy Birthday" to someone. Oscar finally decided it was all right, but he would not say "happy" because he is such a grouch! Another time Maria tried to help Big Bird go to sleep by singing a lullaby to him.

Sonia also does other kinds of work for "Sesame Street." She is not only Maria in front of the television cameras, but she is also a writer and director. As a writer, she decides what people will say on the show. As a director, she tells the actors where to stand and how to work in front of the television cameras. For part of every year, Sonia and the rest of the cast work hard on the "Sesame Street" program. They write, act, sing, and film the show. Then, when she does not have to spend most of her time at the television studio, Sonia visits schoolchildren in their classes. In this way, she gets to

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teach and help children all year 'round.

Sonia Manzano likes her job very much. She gets to be on television and because she is, she can help teach children all kinds of new things. She can show children how much fun it is to learn how to read and how to count and do lots of other things. What have you learned from women like Sonia who are on television? Why do you think Sonia Manzano is a hero?

### SONIA MANZANO

Sonia Manzano (b. June 12, 1950) plays an important role in the education of children through her work on the "Sesame Street" television program.

#### BIOGRAPHY

Prepare the nameplates and figures for use on a flannel board or other display board. Before reading the story, place the "Sonia Manzano" nameplate on the board and have the children practice saying her name. While reading the biography to the children, place the appropriate figures on the flannel board at the underlined points in the story, matching the number in the left margin with the number on the figure.

#### Recall Questions:

1. What were some of the things Sonia Manzano enjoyed doing when she was young?
2. When Sonia Manzano grew up, what job was she chosen for?
3. What are some of the things Sonia does as part of her job?

#### Discussion Questions:

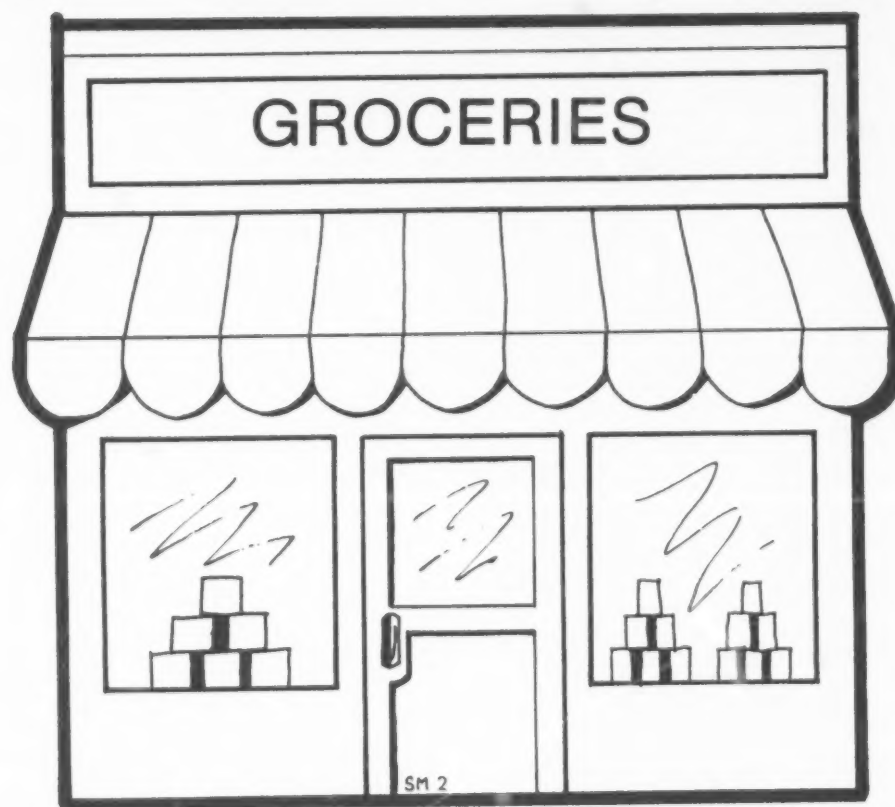
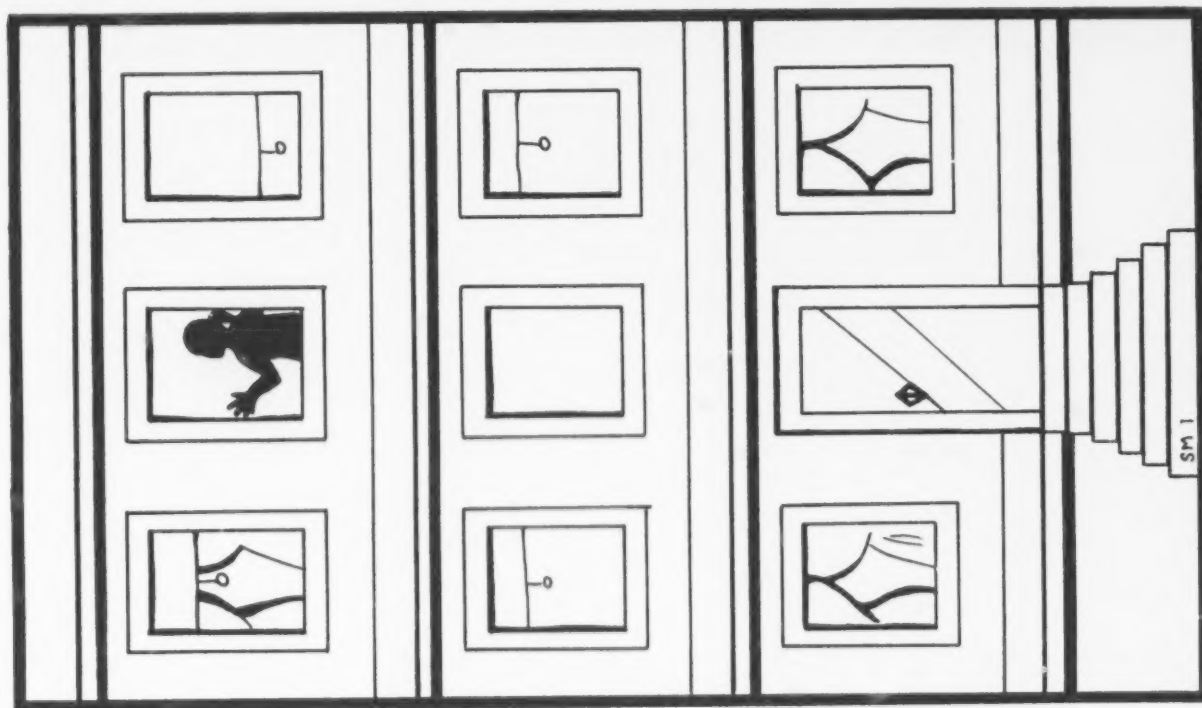
1. To be on a television program like "Sesame Street," what are some of the things you would need to know how to do?
2. What would you like to do if you could be on television?
3. How does Sonia Manzano help other people through the work she does?

#### ACTIVITIES

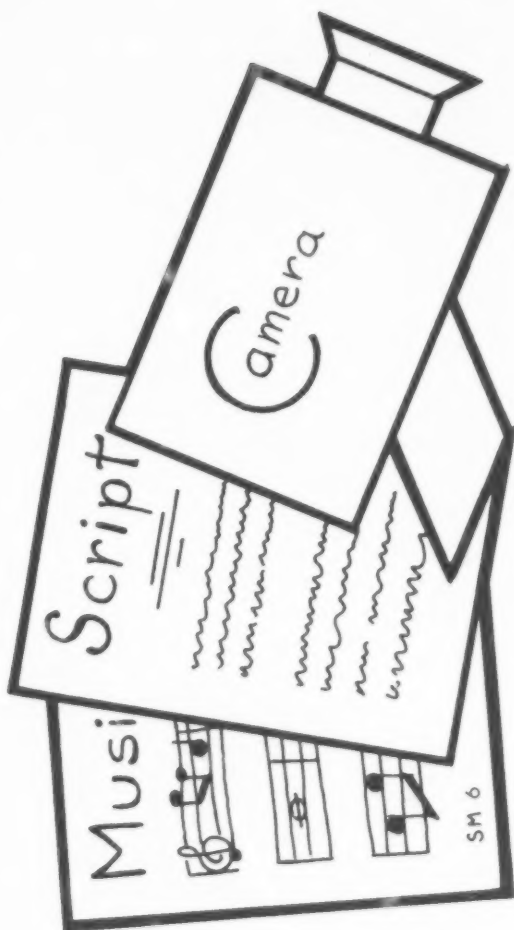
1. Ask for student volunteers to retell the story in their own words. While the children are telling the story, place the appropriate figures on the flannel board.
2. Reproduce the flannel-board figure of Sonia Manzano as an adult, for each child to color. The children's pictures can be used for a bulletin-board display.
3. Have the children develop a story for a television show of their own like "Sesame Street." Have each child draw a large capital letter and color it and cut it out. Each child can take a turn introducing the letter to the audience like they do on "Sesame Street." The same thing can be done using numbers or shapes.
4. If you have access to the "Sesame Street Live" album, teach the students the song "Tu Me Gustas" ("I Like You"). The song is sung by Sonia Manzano.

Sonia

Manzano







## I Can Be a Hero



77

## Personal History Booklet



### My Hero

Name \_\_\_\_\_

Grade \_\_\_\_\_ 19 \_\_\_\_\_

School \_\_\_\_\_

Teacher \_\_\_\_\_

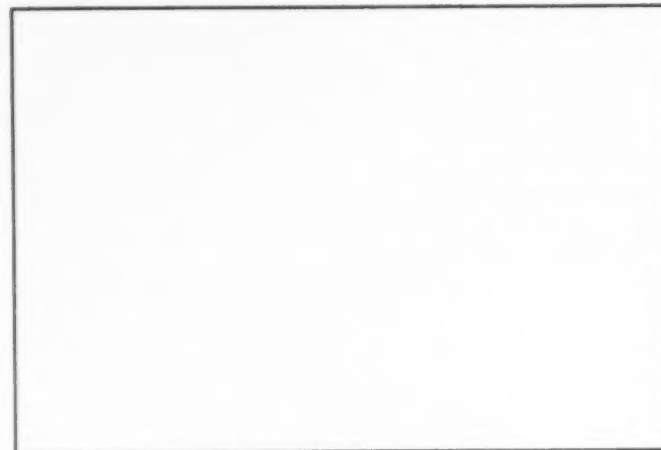
78

## **My Hero Does**

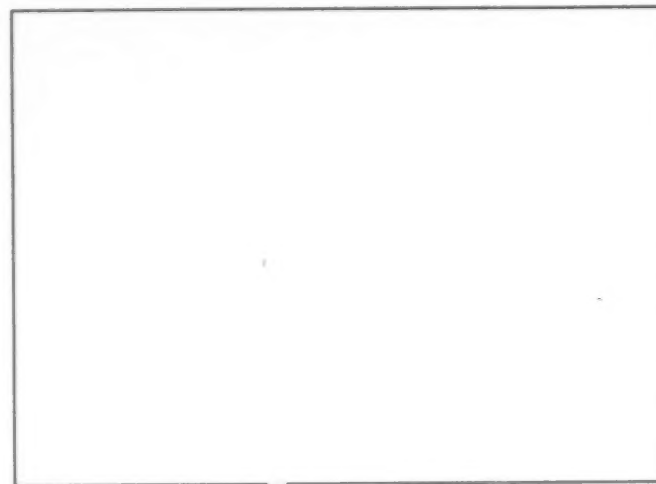


73

## **My History**



**Baby Picture**



**Kindergarten Picture**

30

## Miniatures



SOJOURNER TRUTH



QUEEN LILIUOKALANI



MARIA TALLCHIEF



SONIA MANZANO



AMELIA EARHART



HARRIET TUBMAN

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## Elementary Curriculum Resources

### Developed by

## the National Women's History Project

#### **WOMEN'S HISTORY CURRICULUM GUIDE**

The ideal starting point for educators unfamiliar with women's history. Designed for elementary and secondary use, this multicultural guide includes puppets/paper dolls, short biographies, historical re-enactments, research and discussion questions, as well as recommended supplementary print and non-print resources. K-1. 63 pages.

#### **QUILT MAKING: A TRADITIONAL WOMAN'S ART FORM**

Complete materials for an interesting and informative unit on quilt making. The set contains a dozen 8" traditional "quilt blocks," complete lesson plans for an art project introducing history and geometric principles, and a sample of pieced and quilted fabric for your class to handle. The sample blocks are printed in full color on coated card stock with presentation information on the reverse of each. Grades 1-6.

#### **CELEBRATE WOMEN'S HISTORY ACTIVITY BOOKLET**

A companion to the "Celebrate Women's History" poster or the *Heroes in Our History* coloring book, also published by the NWHHP, this booklet features biographies of twelve women from diverse backgrounds, activities related to their lives and work, suggestions for further reading, and more. Grades 2-6, 24 pages.

#### **MULTICULTURAL WOMEN'S HISTORY CURRICULUM UNIT**

Reproducible biographies, worksheets and activities based on the lives of Mary Shadd Cary, Tye Leung Schulze, Felisa Rincon de Gautier, Frances Willard and Ada Deer, women from a variety of time periods and ethnic groups. Developed by experienced teachers for classroom use. Activities adaptable to any grade level. Grades 3-8, 40 pages.

#### **HARRIET TUBMAN GAME AND STUDY SET**

Explore the daring life of Harriet Tubman, who led slaves along the "underground Railroad" to freedom in the North. The game will help students understand the tremendous risks involved in fleeing slavery, and the bravery of Harriet Tubman. Set includes black-line game board (suitable for coloring and laminating), markers and die, and elementary-level study guide. Grades 2-6.

#### **VILMA MARTINEZ**

One of the most influential Hispanic women in the United States today, Martinez has led a remarkably active and effective life. She is best known for her work as director of the Mexican American Legal Defense and Educational Fund, an organization she helped build from a small legal service to a multifaceted civil rights organization. Her biography, in both English and Spanish, and the language arts activities of this unit, will make the details of her inspiring life accessible to young readers. Grades 4-6, 16 pages.

#### **SCIENCE IS WOMEN'S WORK: PHOTOS AND BIOGRAPHIES OF AMERICAN WOMEN IN THE SCIENCES**

A full-page photo and a biography for each of twenty-six scientists and mathematicians make this booklet an excellent introduction to outstanding women in eighteen different fields. Grades 4-8, 56 pages.

*These curriculum units and many other women's history resources are available from the National Women's History Project. For a copy of the current Women's History Catalog, write or call: NWHHP, 7738 Bell Road, Windsor, CA 95492. 707-838-6000.*

## National Women's History Project

This curriculum unit is one of the many types of curriculum materials developed by the National Women's History Project for use at various grade levels. Our Project exists solely to promote a multicultural awareness of women's history in schools and communities nationwide. We are delighted with the public response to our efforts.

National Women's History Month, originated by members of this Project, has become a regular feature on school, workplace and community calendars. It is our goal to eventually have the study of women's history included as a regular part of the K-12 curriculum, so that students and adults alike can celebrate the tremendous contributions of women from all walks of life.

The National Women's History Project Catalog has grown dramatically since its inception in 1983. The 48-page Catalog offers a plethora of books, curriculum units, posters, games, plays, videos, and more--all easily accessible by mail order.

The Women's History Network, coordinated out of our office, includes hundreds of individual and institutional participants working together across the country to write women back into history. A quarterly newsletter keeps current information in circulation; directories make each participant accessible to the others.

The NWHP consulting staff conducts in-service training workshops for school districts and state departments of education throughout the country. Our four-day women's history training workshops, held each summer in California, draw educators and community activists from across the nation.

Continued expansion of our services is a necessary part of our plan for financial self-sufficiency. We are a non-profit, educational corporation; your donations above the price of the items ordered are tax deductible, and will greatly facilitate our ongoing work.

It is our hope that the services and materials we offer will be a useful resource and support for your efforts to write women back into history.

*The National Women's History Project Staff*